



## IDENTIFICATION OF BALINESE ORNAMENTS AT THE ENTRANCE OF THE AL-HIKMAH MOSQUE, DENPASAR

Putu Ari Darmastuti

Interior Design, Faculty of Art and Design, Institut Seni Indonesia, Denpasar, Indonesia

Email: [putuari@isi-dps.ac.id](mailto:putuari@isi-dps.ac.id)

---

Received on

29 July 2021

Revised on

15 August 2021

Accepted on

10 October 2021

---

### Abstract

**Purpose :** Religious buildings generally follow the form, function and decoration of the area of origin of the religion. Islam in Bali began to spread during the reign of King Dalem Waturenggong who was centered in Klungkung Regency in the fourteenth century. Since the first time Islam entered and developed in Bali, until now several mosque buildings have experienced adaptation and acculturation with Balinese culture. Adaptation and acculturation are more dominantly affected in religious buildings because there is no separate style of how the appearance and embodiment of a mosque building. In Denpasar City, there are not many mosque buildings that are affected by Balinese culture.

**Research methods :** The research method used is interpretive qualitative. Etymologically, qualitative, comes from quality which means value.

**Findings :** Along with the development and spread of Islam in the archipelago, the architecture of the mosque also experienced developments that adapted to each regional culture.

**Implications :** Through architecture, regional culture and religion merge into a strong identity. In the architecture there are several elements, one of which is an aesthetic element in the form of an ornamental. In this case, the identification of ornaments at Masjid Al-Hikmah entrance is classified based on the four types of ornaments mentioned in the Nusantara Ornaments book, namely: geometric motifs, human motifs, animal motifs, motifs, plants, motifs of natural objects.

**Keywords :** ornaments, architecture, mosque, culture.

---

### INTRODUCTION

Religious buildings generally follow the form, function and decoration of the area of origin of the religion. Islam in Bali began to spread during the reign of King Dalem Waturenggong who was centered in Klungkung Regency in the fourteenth century. Since the first time Islam entered and developed in Bali, until now several mosque buildings have experienced adaptation and acculturation with Balinese culture. Adaptation and acculturation are more dominantly affected in religious buildings because there is no separate style of how the appearance and embodiment of a mosque building. In Denpasar City, there are not many mosque buildings that are affected by Balinese culture. Mosque buildings in Denpasar City are more influenced by Arab culture such as domed roofs. One of the mosque buildings in Denpasar City that was affected by acculturation is the Al-Hikmah Mosque which is located in Kesiman Village, East Denpasar District. Identification of Balinese cultural ornaments aims to determine the extent to which acculturation takes place. Identification of decoration is done by reviewing one of the buildings in the Al-Hikmah Mosque



area, namely the entrance or *pemesuan* in Balinese. *Pemesuan* or entrance was chosen because the ordering of the mosque is considered as an identity that distinguishes the function of a building.

## RESEARCH METHODS

The research method used is interpretive qualitative. According to Ratna etymologically, qualitative (qualitative) comes from quality (quality) which means value. Analysis using this qualitative method is used based on Kant's statement which states that the object of non-empirical sciences, ideographic science is a noumenal reality that can be analyzed using qualitative methods. Meanwhile, according to Ratna, interpretation according to its essence contains the interpretation itself, and describes everything that is behind the existing data, with the quality of objectivity as evidenced by understanding, linking objects with relevant references [2].

## FINDINGS

### 1. Mosque Architecture

Etymologically, the mosque is taken from the root word prostration which means obedient, obedient, submissive with respect and reverence (Q. S. Al-Baqarah, 2: 34). Considering the root of the word means submission and obedience, then the essence of the mosque is a place to do all activities (not only prayer) as a manifestation of obedience to Allah alone (Q. S. Al-Jin, 72: 18).

In the period of modern development, where architecture has developed based on scientific calculations and the latest methods, the mosque building also developed based on the planning of experts, so that it appears as a mosque that is more perfect in appearance, thus that the mosque building will exist and support the work of the mosque. national architecture together with the development of Islam [3].

The form of architecture can be understood as a framework for how the concept of tradition applies in society through an intellectual bridge, architecture becomes the entrance to the idea of abstract life [4].

Rasulullah SAW: "The whole universe has been made for me a mosque (place of prostration)" (HR Bukhari 7:1), this means that the place of prostration is not always bound by place. Worship / prostration can be done anywhere throughout the world as long as the place is pure and clean from *najis*.

"Verily Allah is beautiful and loves beauty"  
(Source : H.R. Muslim)

Along with the development and spread of Islam in the archipelago, the architecture of the mosque also experienced developments that adapted to each regional culture. Through architecture, regional culture and religion merge into a strong identity. In the architecture there are several elements, one of which is an aesthetic element in the form of an ornamental.

Mosque buildings can blend and fuse with local culture because there is no specific recommendation regarding the shape of a mosque. When viewed from the etymology and meaning of the mosque which is a place of prostration to

Allah SWT. Therefore, in each region of the archipelago the shape of the mosque has its own characteristics and uniqueness.

## 2. Balinese Traditional Architecture

Balinese Traditional architecture is the embodiment of human and natural beauty that hardens into the forms of buildings with the decorations they wear. Natural objects that are translated into decorative forms of plants, animals, natural elements, religious values and beliefs are abstracted into a harmonious embodiment of beauty [5]. The scope of traditional Balinese architecture is very broad, but what will be discussed is the entrance or *pemesuan*. *Pemesuan* or *pemedalan* is one unit of the door of a traditional Balinese house or entrance. *Pemesuan* or *pemedalan* itself, based on the meaning of the word, has the meaning of a place of exit and is not mentioned as an entrance [6].

*Pemesuan* is considered interesting to discuss because from the science of architecture, *Pemesuan* is the same as the building facade which is the outer part of a building that displays the identity of the building. The development of *pemesuan* in Bali has developed with various possibilities for the purpose of beauty according to its function and environment.

## 3. Archipelago Ornamental

There are several terms related to decoration, including ornaments, decorative arts, and decorative arts. Although they have different terms, they all have almost the same meaning. Decorative variety can be interpreted as something designed to add beauty to an object or an additional element in a structural form [7].

The addition of ornaments to a product is generally expected to have a more attractive appearance, in an aesthetic sense, and therefore become more valuable. This results in increased appreciation for the product in question. Ornaments can also be developed in various other works of art to strengthen identity and foster national pride in racing and facing global challenges [8].

Ornament which is one of the decorative elements is an interpretation of the universe that is composed into aesthetic forms. The interpretation is not the same if you look at the topography and supporting culture in each region of the archipelago. Therefore, each ornament has a different appearance and can reflect the identity of an area. Each region also has its own style regarding the meaning and placement of the ornaments typical of each region. Mainly related to the architecture and social level of each region, the grouping of types of ornaments becomes a strong identity.

## 4. Identification of Balinese Ornaments at the Entrance of Al-Hikmah Mosque

The presence of an ornament is not merely a filler of empty and meaningless parts, even more so for past ornaments. Various forms of ornament actually have several functions, namely (1) purely aesthetic functions (2) symbolic functions, and (3) constructive technical functions [8].

The types of Nusantara ornaments based on decorative motifs can be grouped into (1) geometric motifs, (2) human motifs, (3) animal motifs, (3) plant motifs, (5) natural objects motifs, (6) motifs of technological objects and calligraphy [8].

In this case, the identification of ornaments at Masjid Al-Hikmah entrance is classified based on the four types of ornaments mentioned in the Nusantara Ornaments book, namely: geometric motifs, human motifs, animal motifs, motifs, plants, motifs of natural objects.



Figure 1. Al-Hikmah Mosque Entrance  
[Source: Darmastuti, 2021]



Figure 2. Al-Hikmah Mosque Entrance Detail  
[Source: Darmastuti, 2021]

### 1. Geometric Motif

Geometric motifs are the oldest motifs in ornament because they have been known since prehistoric times. Geometric motifs use visual elements such as lines and fields which are generally abstract, meaning that the shape cannot be recognized as a form of natural objects. Geometric motifs develop from repeated points, lines, or planes, from simple to complex patterns [8].



Figure 3. *Keketusan Masmasan*  
[Source: Darmastuti, 2021]



Figure 4. *Patra Mesir*  
[Source: Darmastuti, 2021]



Figure 5. *Keketusan Kakul-kakulan*  
[Source: Darmastuti, 2021]



Figure 6. *Keketusan Bias Membah*  
[Source: Darmastuti, 2021]

## 2. Human Motif

Archipelago ornaments with human decorative motifs have existed since prehistoric culture. Decorative motifs that depict the human figure, for example, can be seen, among others, in the nekara. In bronze drums, you can find ornaments with human motifs depicted as horsemen and soldiers dressed in special clothes, similar to Tartar soldiers. Some nekaras may have been imported or brought from the Annam region (North Vietnam) and the Dongson culture. It is possible that there was a transfer of technology and bronze culture in the Archipelago Region, which at that time the population in the Archipelago Region was still a stone culture [8]. There are several types of human motifs quoted from Sunaryo [8], namely the motif of the whole human figure, the guise and kala motif, the mamuli motif and other body parts and the wayang motif.

Al-Hikmah Mosque entrance, the motif of a complete human figure and time can be identified. The motif of a whole human in the form of a human carrying prayer beads and books is located at the top of the temple. The motif of *kala* is found on the front of the temple in the corner.



Figure 7. *Holy Man*  
[Source: Darmastuti, 2021]



Figure 8. *Karang Tapel*  
[Source: Darmastuti, 2021]

## 3. Animal Motif

In general, animal motif ornaments appear containing symbolic purposes. The bird symbol represent the upper world, the spirit world, the world of the gods. On the other hand, water and creeping animals represent the underworld, the dark world, but also symbolize the earth and fertility. The middle world inhabited by humans is related to various animals that live on land with four legs [8].



Figure 9. *Karang Gajah*  
[Source: Darmastuti, 2021]



Figure 10. *Dragon Figure*  
[Source: Darmastuti, 2021]



11. *Eagle Wings*  
[Source: Darmastuti, 2021]

#### 4. Floral Motif

Motifs of plants or motifs of flora in prehistoric times have not developed. This is in accordance with what van der Hoop (1949) stated that in prehistoric times in Indonesia there were no plant ornaments, but later, in the era of Hindu influence who came from India, plant ornaments became very common and since this time also became a major part in the world of ornamentation in Indonesia. The motifs of plants grew more fertile and got a special place after the influence of Islam around the 15th century. On the other hand, the various motifs of humans and animals or living creatures in the Hindu era are decreasing. And plant motifs are also influenced by Chinese culture [8].



Figure 12. *Patra Ulanda*  
[Source: Darmastuti, 2021]



Figure 13. *Patra Banci*  
[Source: Darmastuti, 2021]



Figure 14. *Karang Simbar*  
[Source: Darmastuti, 2021]



Figure 15. *Karang Sari*  
[Source: Darmastuti, 2021]

The number of decorative motifs that exist in the Archipelago Region, classification is carried out based on general forms. In each area these motifs have their respective mentions and groupings. In Bali there are 3 classifications of decorative motifs, namely *keketusan*, *kekarangan* and *pepatran*. When viewed from the form of the three types are classified based on form, location and function.

In Gelebet [5] steadiness is a pattern or motif that takes the most important part of a plant which is patterned repeatedly with processing to beautify the things that are highlighted.

The decisions that were identified at the entrance of the Al-Hikmah Mosque were the *masmasan keketan* derived from plants, the kakul-kakulan-inspired curvature of the rice snails and the membah bias inspired by the foam of the waves.

*Kekarangan* in Gelebet [5] describes a form of decoration with a design that tries to approach existing flora forms with an emphasis on parts of beauty. Other forms of essays take the form of animals or types of fauna that are written beautifully.

The last type of Balinese ornamental is *pepatran* which embodies beautiful ornate compositions in patterns called *Patra* or *Pepatran*. *Pepatran* which is also based on many forms of flora beauty and which has a repeating pattern and can be realized by developing patterns. Each *patra* has a strong identity and can be easily recognized [5].

Balinese decorative motifs have their provisions for laying in a building area. One example is the simbar coral and elephant coral, which are placed to decorate the corner of the building. While *patra ulanda* and Karang Sari are often used to fill large fields. This is because *patra ulanda* and coral sari have a wide organic form.

In addition to the classification based on the form and type of inspiration, inside the entrance to the Al-Hikmah Mosque, several forms of statues were also found outside the classification of decency, *patra* and *kekarangan*. One of the forms found is in the form of an animal, namely a dragon statue. The embodiment of a dragon with a large crown, decoration on the neck area, has loose hair and an open jaw complete with canine teeth. The placement of the dragon statue is usually flanking an entrance or staircase. In Bali the placement of dragon statues is not without meaning, dragon statues are placed in worship buildings.

## CONCLUSION

The spread of Islam to various regions in the archipelago makes mosques have their own characteristics in each region. Through the architecture of the regional culture fused together with Islam itself. The result of this acculturation produces a new identity. Al-Hikmah Mosque is one of the results of acculturation of Balinese culture and Islam through architecture. At the entrance Al-Hikmah Mosque, aesthetic elements can be identified, namely Balinese ornaments. The ornaments are geometric motifs, human motifs, animal motifs, and plant motifs.

Geometric motifs are repetitive forms of either a line or a plane such as *masmasan keketan*, *patra mesir*, *kakul-kakulan keketusan*, and *keketusan bias membah*. While the human motif is a figure in a robe and a *karang tapel* as a form of a giant or *kala*. Animal motifs that can be identified include elephant

coral, dragon and garuda wings. Finally, there are plant motifs including *karang simbar*, *patra sari*, *patra ulanda*, and *patra banci*.

After the decorations are identified because they are related to shape inspiration, in Bali there is a special designation for each of these decorations. Besides having a special designation, various decorative motifs in Bali also have an important role. The role is to support a beauty that will increase the value of an object or field. Second, as a symbolic expression in which the types of Balinese decorative motifs have meaning and their placement is not original. Balinese decorative motifs are very sacred and their placement is adjusted to the designation of the place. Places of worship and houses of residence, decorative motifs used are different. The difference is related to the symbols and meanings contained in the decorative motifs. Finally, as a means of communication, this communication tool aims at each place such as a sacred place or worship and a residence that has its own identity.

From the identification, it can be concluded that the mosque building can adapt because the function and etymology of the mosque is as a place of prostration to Allah SWT and is not bound by any form. Therefore, the mosque can fuse with Balinese culture by creating a new identity in the architecture of the mosque.

## REFERENCES

- [1] Al-Qur'an dan Terjemahannya. 1997. Jakarta : Departemen Agama RI.
- [2] N. K. Ratna, *Metodologi penelitian: kajian budaya dan ilmu sosial humaniora pada umumnya*, Cet. 1. Yogyakarta: Pustaka Pelajar, 2011.
- [3] A. Rochym, *Masjid Dalam Karya Arsitektur Nasional Indonesia*. Bandung: Angkasa, 1983.
- [4] A. Fanani, *Arsitektur masjid*. Yogyakarta: Penerbit Bentang, 2009.
- [5] I. N. Gelebet, *Arsitektur tradisional daerah Bali*. Denpasar: Bagian Proyek Pengkajian dan Pemanfaatan Sejarah dan Tradisi Bali, 2002.
- [6] N. K. A. Dwijendra, *Arsitektur rumah tradisional Bali: berdasarkan asta kosala-kosali*, Cet. 1. Denpasar, Bali: Kerjasama Bali Media Adhikarsa [dengan] Udayana University Press, 2008.
- [7] Guntur, *Ornamen: sebuah pengantar*, Cet. 1. Surakarta: P2AI bekerja sama dengan STSI Press, 2004.
- [8] A. Sunaryo, *Ornamen Nusantara: kajian khusus tentang ornamen Indonesia*, Ed. 1, cet. 1. Semarang: Dahara Prize, 2009.